MOVABLE STATIONERY

11/17
Volume 25 | Number 4

Colette Fu Breaks the Guinness World Record for the Largest Pop-up Book in the World!

Isabel Uria
Philadelphia, Pennsylvania

On Thursday, October 12, 2017, at 6:30 p.m., at the Philadelphia Photo Arts Center in Philadelphia, Pennsylvania, Colette Fu officially opened her life-sized pop-up book *Tao Hua Yuan Ji.* It was an incredible 21 feet wide by about 14 feet deep and 5 feet tall!

The idea for this pop-up first began with an exhibition and a giant pop-up book she designed in Shanghai, China and the rest—as the phrase goes, is history!

Tao Hua Yuan Ji - World's Largest Pop-up Book

The Story Behind the Pop-up - Tao Hua Yuan Ji / Peach Blossom Spring

In the time of Jin Taizhong, a man from Wuling, who was a fisherman by trade, was traveling along the edge of a creek, and forgot the distance of the route;
He suddenly chanced upon a peach blossom forest; keeping by the shore he moved a hundred paces; inside there were no other trees, and the fragrant grasses were fresh and beautiful; the fallen leaves were a mix of colors, and the fisherman found it strange.
He continued onwards, wanting to find the end of this forest.
At the end of the forest and the creek, you got to a mountain.
There was a small opening in the mountain, and it seemed like there was light, so he abandoned his boat and went in.
At first it was extremely narrow, and could only just allow a person to pass.
After several dozen more paces, it suddenly opened up.

Continued on pag 12

The First Movable Books for Children: Appearance and Disappearance

Jacques Desse [1]
Paris, France

The history of movable books is known to begin in the Middle Ages, even before the invention of the printing press. However, movable books for children seem to have appeared much later, in the 19th century. There were then three main types of movable books:

- scientific and educational books, with volvelles (astronomy) or overlay pictures (anatomy),
- 18th century peepshows (Engelbrecht),
- movable pietures, among which were the harlequinades (Sayer).

These last two categories are not books, but rather images, even when they entail a short text. The three eategories, including the peepshows and harlequinades, are foremost for adults or for familial fun. Incidentally, their topics are very often political or erotic. Even the first coloring books (Sayer's *The Florist* in 1760) were meant for adults.

La Petite Hélène, ou, L'enfant Gaté et Corrigé. 1817. Series: Nouveaux Contes Pour Les Enfans. Nine cut-out figures with movable head, and five hats. Libraires Associé.

Around 1800, in England, then in France, Germany, Austria and the rest of Europe spread the first books really meant for children: books both instructive and amusing, in which the illustration plays a large part. This fact is particularly linked to the change of status of children, not considered a "small adult" anymore but as a person who has individual tastes and needs. From then onwards, numerous publishers specialized in books for young people and tried to invent new book forms, books that would be both appealing and amusing, and ones that got their inspiration from toys and imagery.

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The deadline for the February issue is January 15.

First movables, continued from page 1

The most important heritage of that period is the "picture book" ("album" in French) , children's books in which, for the first time, the pictures take primacy.

It is the first "Golden Age" of children's books: It is the first "Golden Age" of movable books. Around 1810, novelty publishers start inventing dozens of new book forms of toy books, etc. Movable books, but also puzzles, brain teasers (tangram, 1817), panoramas, leporellos (ca. 1810), paper theaters (1810 in Great Britain), kaleidoscopes (1818), optical toys (1820s), myrioramas (1823), modern peepshows (Fuller, 1825), three-dimensional paper dioramas (1822), artificial globes (1823), etc. The movable books hence appear not long after the picture books. They were born around the same time. Nevertheless, and most strangely, this "Golden Age" was only to last about twenty years.

Legrand Globe Artificiel et Mécanique, 1823. Libraires Associés

The very first movable books for children were published in 1810 in England: *Little Henry* and *Little Fanny*, books with paper dolls published in London by the Fullers.

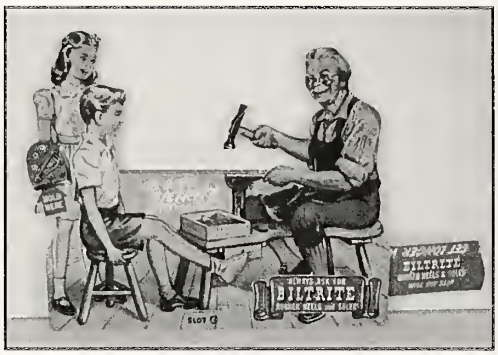
Continued on page 10

A Movable Collection - Vehicles

Ray Geweke
Sherwood, Wisconsin

My father was a commercial artist who did black-and-white artwork in preparation for the making of multiple plates in the color printing process. His drawing table and materials cabinet were in my childhood bedroom. I often looked over his shoulder as he worked on projects and he would explain the processes and materials. Months later, when the project was printed, he would show me the finished product. As a result, I always have been interested in printed materials.

About thirty years ago, and before I began collecting pop-up books, I purchased my first printed, die-cut advertising brochure, a movable paper piece.



Biltmore Heels and Soles

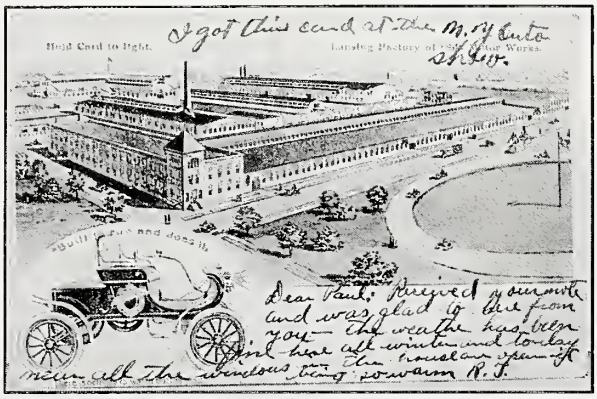
I own two antique vehicles, a 1938 Chevrolet pick-up truck and a 1975 Chevrolet Monte Carlo. While I enjoy antique vehicles, I found, by chance, a 1906 scanimation post card originally from the Maxwell Motor Car, ... think of Jack Benny. A short time later, I found a 1934 Chevrolet scanimation piece which showcased Chevrolet's new knee-action suspension. And the hunt began!

1906 Hendey's Garage, Maxwell Motor Cars

1934 Chevrolet has... knee-action wheels

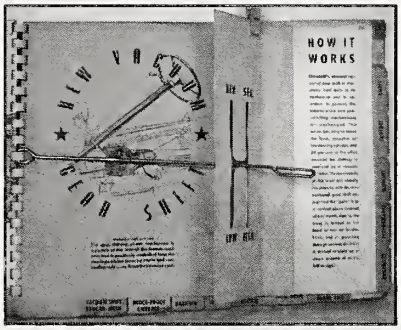
I became hooked on searching for movable advertising pieces which featured vehieles. I have found 110 movable advertising brochures produced by thirty auto and truck manufaeturers, and forty-one movables by automotive after-market suppliers.

Recently I found a hold-to-the-light postcard featuring the 1906 eurved dash Oldsmobile, which was obtained by the card's writer at the 1906 New York City auto show.

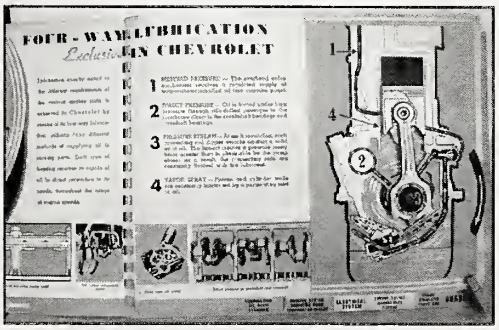


1906 curved dash Oldsmobile "hold-to-the-light" postcard

Most of my pieces (forty-eight) were produced by Chevrolet, division of General Motors Corporation. A favorite is located in the 1939 dealer's album *Chevrolet's The Choice* in which the viewer is able to move a steel transmission stiek-shift through the familiar H-Pattern. The Chevrolet dealer's car and truek albums produced from 1939 to 1942 have the most movables. One album features an engine's piston which can be moved up and down. Its pieces move on tiny brass rivets. Another dealer's album has thirty nine movables... twenty-nine flips, six slides, and four volvelles.

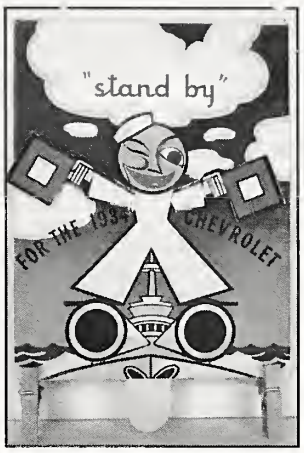


1939 Chevrolet's the Choice...H-shift pattern



1942 Chevrolet Car Album, page 13- moving piston

Chevrolet's 1934 sailor mascot is shown in a mailer card in which a pull tab moves the sailor's arms up and down. A 1956 Chevrolet mailer, "Here's the Key," opens and shows a thin aluminum key dangling on a string for the new owner.



1934 Chevrolet mailer-sailor mascot

Movables which show a vehicle in 3-D are rare. I have found a 1926 Packard and 1989 Chevrolet Corvette. I have only two of Chrysler Corporation's 1949-1951 3-D pop-ups in whieh the company made a separate piece, one for each of their five models each year.

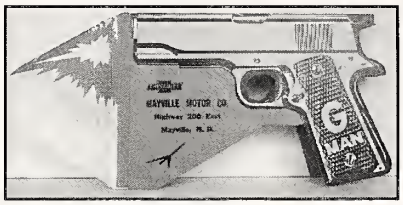
Chevrolet parts, service & Accessories Division, October 1964

While most Chevrolet pieces were aimed at the potential customer, my 1960 Dealer's Salesman's Truck Handbook featured a page in which the vehicle's suspension could be moved up and down. The tagboard suspension parts are attached with tiny brass rivets to the background material. The 1959 Chevrolet power steering volvelle was hung on the showroom vehicle's turn signal lever. The piece showcased Chevrolet's power steerings advantage in city traffic, on long trips, and when parking. Chevrolet's Parts, Service and Accessory Division in 1964 produced a monthly series for its dealers' managers. Each piece had a 3-D pop-up inside.

An interesting movable is a mailer featuring the 1971 Chevrolet cargo van. When the pieee is removed from the envelope a vehicle pops up into the third dimension, with six surfaees. A rubber band on its interior does all the work.

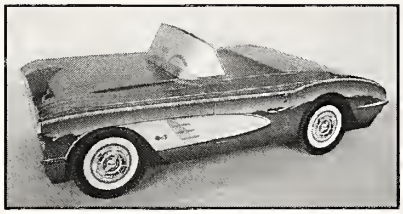
1971 Chevrolet cargo van

And, in our "politically correct times," I must share the G-Man pistol from the Manley Motor Co. of Mayville, North Dakota. When the holder moves this piece quickly, the tissue emerges from between the two gun handles with a loud "Pop." I would have loved to have received that piece when dad shopped for his new autos at Chicago's Nickey Chevrolet!



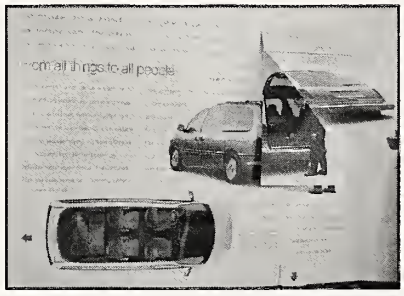
G Man Pistol

Another of my favorite automobile movables are children's dining trays which I discovered at a hot-rod themed eatery in my home town. The trays can be found (think "the big fin" era) in Chevrolet autos, Corvettes, and trucks, and Ford vehicles of 1953 through 1958.



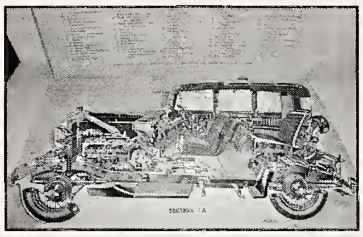
1958 Chevrolet Corvette red assembled

The 1995 *Chrysler Corporation's Introducing the Next Generation of the Minivan* hard bound sales book shows three popped-up minivans on the first page. The second page has a volvelle featuring the van's multiple cup holders, while two slides illustrate its removable seats. When the viewer pulls a flip on the next page, the rear door opens, while another pull-tab opens the side door. Did you know that the 1996 Chrysler Corporation's minivans were the first to have a sliding rear door on the driver's side? A pull tab opens it in this book. Of course, you can't miss the minivan's front seat air bags featured with a pull tab.



1995 Chrysler "Introducing the Next Generation..."

A fascinating piece that I found is The Modern Motor Car, produeed by Shell-Mex Ltd., London, printed about 1930. This sixteen page, ten inch by fourteen-inch booklet has five die-cut manikins in which the auto's body and mechanical components are numbered, listed, and named. My companion piece, also by Shell-Mex, Ltd., illustrates The Modern Commercial Vehicle.

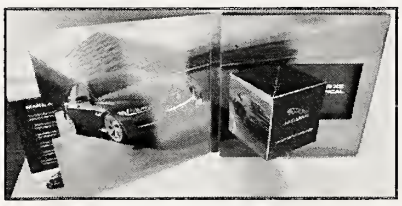


A page from The Modern Motor Car

My largest automotive movable, the Mobilubrication Chart, measures 27 inches wide by 42 inches tall and hangs on my garage wall. Its two volvelles show lubrication locations and fluid capacities of autos including: Nash, DeSoto, Henry J, Kaiser, Packard, and eighteen more vehicles. This aftermarket movable is among my pieces which calculate miles per gallon, or tell which fan belt, radiator hose, and spark plug model to use on given autos. Several aftermarket pieces are pop-up Christmas cards from various gasoline stations such as Esso, and Standard.

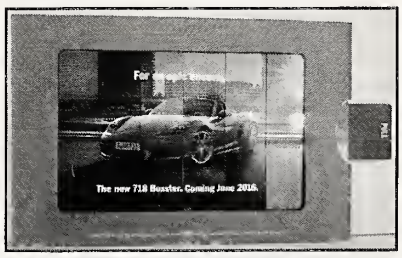
Mobilubrication chart

While most of my automotive movables were produced in the twentieth century, last year I found the 2016 Jaguar XE's pop-up box and the 2016 Porsche 718 Boxer changing picture.



2016 Jaguar XE

I know of twenty more automotive movables that I don't own. Someday...



2016 Porsche 718 Boxer

Rising from the Ashes

Kyle Olmon
New York, New York

Simon Arizpe was putting the finishing touches on a new spread for an upcoming pop-up book when he heard some people yelling on the street. It was a warm Friday evening and folks were just getting off of work and starting the weekend, so Simon thought little of the commotion on the busy Tribeca streets below. Shortly before 7 p.m. the yelling intensified and as he looked out the third-story window of the Sabuda Studio, two bystanders were gesturing and screaming for him to get out quickly - the building was on fire!

Building on fire
Bryan Pace for New York Daily News

After realizing that the smoke alarms were disabled, Simon grabbed what he could and dashed out of the studio door and found one staircase thick with smoke. He ran down the hall and descended another staircase past a fireman ordering the evacuation of the building. Simon joined the growing crowd across the street and watched as roughly 250 firefighters battled the six-alarm blaze. Less than an hour after his escape, many of the windows on the fourth floor exploded and scattered shards of glass on the street below. Flames and black smoke streamed out of the commercial offices as ladder trucks pumped in hundreds of gallons of water per minute. For the next three hours, teams of firefighters smashed dozens of remaining windows to vent the structure in a bid to contain and extinguish the fire. Fortunately, the fire did not reach the basement where a long-time shooting range kept boxes of ammunition. As Simon stood there and notified Robert Sabuda and Shelby Arnold about the harrowing incident, they all wondered what would be left of the studio and the amazing work that came out of there.

We would later learn that on Friday, September 1st, an accidental kitchen fire from the ground floor Vietnamese restaurant spread quickly through the ventilation system and quickly engulfed the five-story eommercial building in smoke and flames. The intense fire that broke out on the fourth story burned through the flooring which caused half the ceiling of Sabuda Studio to cave in. Luckily, the original tin ceiling collapsed as one piece and blanketed many of the items in the studio, shielding the objects from the blasts of water and descending flames. "We lost all of our furniture and much of our digital equipment, but were able to save our digital archive. Most of the analog archive is off-site, however we lost ten limited editions of *Little Mermaid* and many other books" shared Robert Sabuda.

Due to the extensive damage, the fire department deemed the building structurally unsound, and days later allowed members of the studio to enter into the charred remains under the watchful eye of a firefighter. Evidence of orange mold was found everywhere among the rubble, but they were able to salvage many items. Thankfully, work found in the massive flat file drawers was found to be untouched. A shelf of books contained a progression of titles that ranged from blackened to soggy to perfectly dry. Simon rescued the original pop-up book used in the hit movie, *Babadook*, which suffered some smoke damage, and is safely stored in his freezer. The damage at the studio was devastating, but thanks to the efforts of good Samaritans on the street, a lucky break with the tin eeiling and the forethought to disperse archival work and back up digital files, nobody was injured and the loss of original artwork and designs was less than everyone originally feared.

In weeks since, the Sabuda Studio now has a new space near Wall Street that is again buzzing with energy and excitement as existing pop-up projects are resumed and new titles are underway. One ean only wonder if Robert Sabuda will again turn to Greek mythology and we will soon see a pop-up of a great and glorious phoenix rising from the ashes.

Little Ghost Party

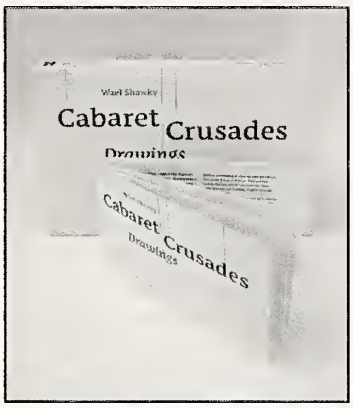
Is *Little Ghost Party* a movable book? Parts of it move. The book has four shadowbox-like scenes created by French artist Jacques Duquennoy. The Little Ghost is part of each of the settings and, at first, he invites the reader to "Join the dance eircle and...watch Little Ghost shake it!" Small lengths of silver chains dangle from Little Ghost and "dance" as the page is moved. Throughout the book the reader can wiggle the chains to make new illustrations. It is a charming "movable" book. (Harry N. Abrams, 2013. 9781419709852)

Wael Shawky

Dagmar Reiche
Lindau Germany

Dagmar Reiche was the designer and artist for Wael Shawky. Cabaret Crusades - Drawings.

Egyptian artist Wael Shawky was born in Alexandria in 1971. He spent his early childhood in Mecca, Saudi Arabia and his family returned to Egypt when he was thirteen. Shawky attended art school in Alexandria, graduating in 1994, then went to Philadelphia, where he received an MFA at the University of Pennsylvania in 2000. He lives in Alexandria, where he founded the art school MASS Alexandria in 2010, inviting students to attend seminars and workshops and also sending them abroad. He has participated in many international exhibitions including a solo event in New York at MoMA PS1 in 2015 and dOCUMENTA (13) in Kassel, Germany in 2012. [1]



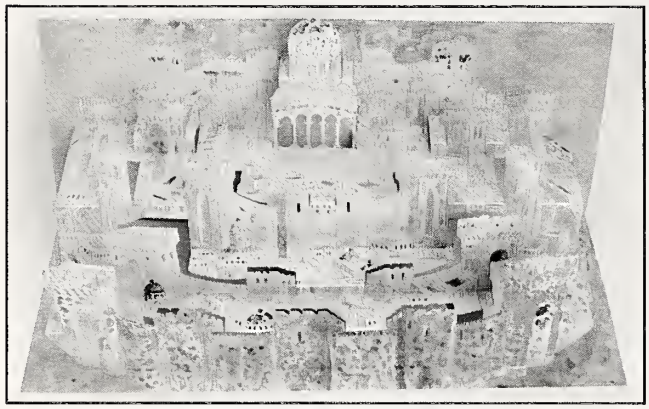
Wael Shawky. Cabaret Crusades - Drawings

Shawky's work, based on extensive periods of research and enquiry, tackles notions of national, religious, and artistic identity through film, performance, and storytelling. Whether instructing Bedouin children to act out the construction of an airport runway in the desert or organizing a heavy metal concert in a remote Egyptian village, Shawky frames contemporary culture through the lens of historical tradition and vice versa. Mixing truth and fiction, childlike wonder and spiritual doctrine, Shawky has staged epic recreations of the medieval clashes between Muslims and Christians in his trilogy of puppets and marionettes – titled *Cabaret Crusades: The Horror Show Files* (2010), *The Path to Cairo* (2012) and *The Secrets of Karbala.* (2015). [2]

Wael Shawky. Cabaret Crusades - Drawings is a pop-up-book with seven drawings and a nested booklet in three languages issued on the occasion of the exhibition *Wael Shawky* held at the Austrian gallery Kunsthaus Bregenz in autumn of 2016. The book was made available in May 2017. The drawings of the artist Wael Shawky are an important part of his complete works. Therefore seven of them were put into focus in the catalog published in conjunction with the exhibition in the Kunsthaus Bregenz.

In order to refer to the scenographic artist work and his processes used to create his art *Cabaret Crusades (*three films with marionettes about the crusades as seen by the Arabs) as well as to the changing perspectives in his drawings, they are turned into pop-up pages. In addition there is a little illustrated booklet on the exhibition neatly nested in the inside of the cover.

All elements serve to communicate the work in the best possible way without pushing themselves into the fore. The uncoated paper with subtle tints of light blue refers to the drawing paper, to the eolor scheme of the drawings and – with its pleasing surface – to the materiality of the marionettes which Shawky sets a high value on. Relief varnish and lock-stitch binding underline the wire and strings the artist works with. Three languages (German, English, Arabic) and the legibility from two sides pay tribute to the different readers and, on the other hand, reflect the content (crusades from the Arabic and European points of view). Overall reduced design, pop-ups, paper and finishing stimulate pausing and exploring the delicate yet complex drawings.



Pop-up in Cabaret Crusades

Wael Shawky. Cabaret Crusades - Drawings.
Editor: Kunsthaus Bregenz - Thomas D. TrummerBooklet with essays by Omar Berrada and Thomas D. TrummerVerlag der Buchhandlung König, ISBN: 9783960980469. Hardcover. 27 × 18 cm. Seven double-page pop-up spreads
.

Behind the scenes

Wael Shawky, the artist, wanted an unusual exhibition catalog – showing his drawings rather than the work in exhibition. During the kick-off-meeting he, the editorial team of the Kunsthaus Bregenz, and I decided to make a pop-up book. It was to be one that highlighted his drawings rather

Pop-up in Cabaret Crusades

than shining on its own. So the deeision was made to do just cut outs from the paper without glueing in extra elements. The challenge was to work with the existing drawings (which are very delieate with lots of subtle details) finding lines for folding and cutting without destroying or changing them or their impression. Shawky was very relaxed with it and trusted me eompletely to do it right. So it was a challenging yet very satisfying work especially since I had to do not only the paper engineering but the complete book concept and layout.

This book is one of the winners of the German Design Award 2018 in the "Books" category. In addition it also received the Paperazzo Haptik Award 2017 in the category books. The idea of this prize is "to present exeeptional and high-quality paper and print products to the public and to demonstrate the attraction in comparison to digital media. The award thus contributes to the entire paper and print industry as well as to the exposure of the prize winners." [3]

Notes

1. http://bit.ly/2zxX1FY. October 14, 2017.
2. http://bit.ly/2gv5Ifz. October 18, 2017.
3. http://bit.ly/2gtcdzr. October 14, 2017.

Mermaid Bindery
A Magnet Closure for the Carousel Book

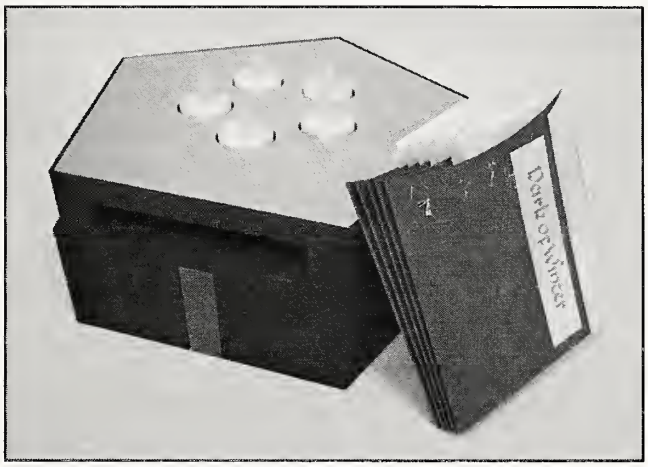
Joelle Webber
Westport Island, Maine

Yuletide Luminaries

In early 2017, I finished production of my first professional artist book project. My Yuletide Luminary series pares away philosophical differences to focus on eommon traditions that help us thrive through the ehallenges of our darkest season. *Dark of Winter*, in Alpine-glow colors of a winter sunset, speaks on contemplating the past year. *Celebration*, painted with evergreens, reminds us of joys to be found during the season. *Returning Light*, in spring sunrise colors, urges us to think hopefully on the coming year.

The intention of my artist books is to ereate sculptural and interactive editions. Focusing on my artist books as display pieces, I did not want the bulk of a traditional carousel book cover to disrupt the final presentation. Instead, I opted to finish these books with a unique magnet closure. By turning in the sewn outer two layers and tipping them to the sturdy trimmed center layer, I created a space for a ⅜-inch strip of thin magnet. The trick to remember is that magnets have a grain.

To begin, find a large thin sheet of magnet. Rough cut your pair of magnets and put them together, allowing them to find their alignment. Then make your final cuts through both thicknesses. I used my usual hand blade and a straight edge for the job. Keep the magnets together until both sides are glued into place. This ensures they will align correctly when the book is finished. Tip the inner sewn layers to the trimmed center layer to secure your book layers. Folding the outer layer out of the way, glue the magnets along one side. Next apply glue to the other side of the magnets and, aligning your book ends carefully, pineh until secure. Once the glue is dry take the magnets apart and finish by tipping the edge of the outer most layers down. You want no more than one layer of paper covering each magnet. Use as long of a magnet as you can for a secure closure. Once finished, you may need to allow the book to stand open, with magnets connected, for the magnets to get used to working through the paper.



The inner pedestal with five in-set LED candles

Recognizing how vulnerable a book is without a cover, and continuing with my sculptural vision, I designed a pentagonal display box. The inner pedestal, with five in-set LED candles, also incorporates a slipcase in the back, for the protection of the closed book. The candle pedestal sits on the labeled box top, with the opened carousel book displayed over the eandles. For complete information on this series of editions, please visit: http://bit.ly/2wY4dt.

Glowing Yuletide Luminaries

2018 Conference

Prepare yourselves for a silver-spectacular event in Kansas City, Missouri!

The Westin Kansas City at Crown Center will host The Movable Book Society's 2018 conference.

We will explore the world of Hallmark pop-ups; their visitor's center is just steps away from our conference hotel.

We will unveil - and make available for sale! - The Movable Book Society's 25th anniversary commemorative book

A to Z: Marvels in Paper Engineering

(mbsatoz.wordpress.com)

featuring the work of 26 of our best paper engineers.

And perhaps most importantly: We will be celebrating our 25th anniversary!

Block off the weekend of September 27th-29th, pack up something silvery (some silver foil, perhaps?), and get ready for a marvelous pop-up celebration!

Sharing Movable Books

How do you share your enthusiasm for movable books with your community? There are opportunities in many places to talk about the books in your collection. Recently Geraldine Roberts Lebowitz of Chevy Chase, Maryland had the pleasure of showing her Warja Lavater books at the Washington Rare Book Group (WRBG) fall meeting at the Smithsonian Institution. As a member of the WRBG, she was asked if she had favorite books of interest to bring to the group. Immediately she thought of Warja Lavater's artists' books and selected *Cendrillon* (Cinderella), *Le Petit Chaperon Rouge* (Red Riding Hood), and *Blanche Neige* (Snow White). I gave out copies of the "codes" from each book which made it easier to follow. It was very well received. [For more information about Warja Labvater see *Movable Stationery*, volume 24, number 1, February, 2016]

Geraldine Roberts Lebowitz sharing Warja Lavater books from her collection

A to Z Designers

In 2018 The Movable Book Society will publish *A to Z: Marvels in Paper Engineering*. Earlier this year a call for entries was announced and artists were invited to select one or two letters and to submit entries for the juried competition. Wonderfully inventive entries were received from around the world and letters from the following designers were selected to be in the book.

A - Simon Arizpe
B - Camille Magaud
C - Peter Dahmen
D - Dorothy Yule
E - Eric Broekhuis
F - Yoojin Kim
G - Jess Tice-Gilbert
H - Angelo Ferrari
I - Lena Ignestam
J - Hiromi Takeda
K - Rob Kelly
L - Courtney McCarthy
M - Wai-Yin Kwan
N - Kelli Anderson
O - Kyle Olmon
P - Maike Bierderstaedt
Q - Aurore Le Vilain
R - Julie Charvet
S - Isabel Uria
T - Sheila Hirata
U - Shelby Arnold
V - Damien Prudhomme
W - Shawn Sheehy
X - Katherine Belsey
Y - Tine Yeung
Z - Yevgeniya Yeretskaya

AV Specialist

The Movable Book Society needs an AV teeh! If you (or someone you know) have audio-visual technical skills and are planning to attend the 2018 conference, we'd love to hire you to run AV for the conference. If interested, contact Shawn Sheehy at shawnsheehy@gmail.com.

Poppits

Ellen G. K. Rubin
Scarsdale, New York

Exhibitions

Yea! Congrats to Colette Fu for creating the World's Largest Pop-up Book, entitled *Tao Hua Yuan Ji*. Debuted on October 12, it may be seen at The Philadelphia Photo Arts Center (http://bit.ly/2gILbEp) until November 25, 2017. The book will be opened and closed on Saturdays at10:30 a.m. The pop-up represents a mythical cave for refuge talked about by Fu's Chinese ancestors. Visitors can actually go inside the cave. You can get a sense of scale by watching the video on The Movable Book Society Facebook page http://bit.ly/2xFNAae and read the *Philadelphia Inquirer* story at: http://bit.ly/2wVx3dU. At about 13.75 X 21 feet, this certainly will be in the *Guinness Book of Records* supplanting the 2.5 x 4 foot one made by Roger Culbertson in 2002. See: http://bit.ly/2yITQeL

"Pop-In for Pop-Ups: A Peek at the Popular Book" is at the Field House Museum in St. Louis, Missouri until January, 2018. For more information see: http://bit.ly/2yJdZ47.

Multimedia

For Adults only: A raunchy French [who else?] pop-up spoof of Edith Piaf's, "*Non Je Ne Regrette Rien*" (*No, I do not regret anything.)* Even if you don't speak French, you'll still laugh! http://bit.ly/2zn8Ej5

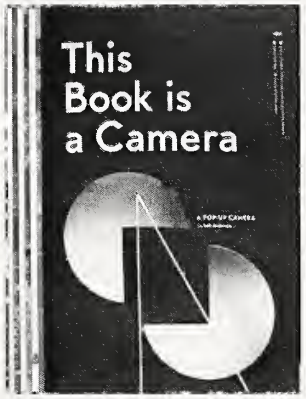
Be a friend of The Movable Book Society on our Facebook page where all the news is up-to-date. Also, frequently visit bestpopupbooks.com for interviews with paper engineers and collectors, blurbs about the latest books and pop-up events. http://bit.ly/2gA85KJ.

Publications

Not to be outdone – or underdone – Kyle Olmon has produced the world's smallest pop-up book called, *The Legend of Zela*. Measuring 13.5mm x 6.5mm, one is astonished that a book this small can be made to pop-up. His book and others of extreme sizes may be seen at bestpopupbooks.com (http://bit.ly/2h3KmmC) where there are several videos of these remarkable productions. There's even the world's longest pop-up made by Chinese children.

Leaves

Yoojin Kim's *Leaves: An Autumn Pop-Up Book* (Jumping Jack Press) has won a Gold Medal in the Book Arts/Pop-up/Cut-out category from Moonbeam Children's Book Award. Congratulations Yoojin! The award is well deserved. http://bit.ly/2giSgIx

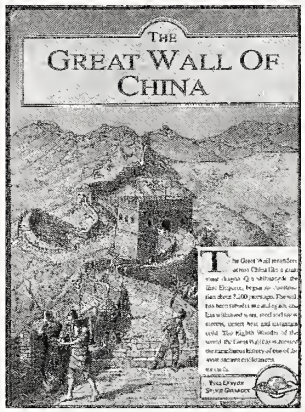


This book is a Camera

I waited over a year to receive Kelli Anderson's new book, *This Book is a Planetarium: And Other Extraordinary Pop-up Contraptions.* It was well worth waiting for since it literally is a delight for the senses: musical instrument, spiralgraph, perpetual calendar, and of course, a planetarium projecting constellations on your ceiling with the use of a smart phone. We saw Kelli's *This Book is a Camera!* in Boston with sensitive photographic paper one can actually use to take a photograph. What will she think of next? http://bit.ly/2xFtCrd

To celebrate the 60th anniversary of the beloved Paddington Bear, a pop-up book, engineered by David Hawcock, will be released in November in time for the movie's release in December. *Paddington Pop-up London: Collector's Edition* is a movie tie-in, which has become a popular way for pop-up books to be published. Read about the book and movie at bestpopupbooks.com. The book may be preordered from Amazon.

Lucky me to be in Hong Kong and finding the pop-up book, *The Great Wall of China* (1996, Orch Print Ltd.). http://bit.ly/2xFtCrd



The Great Wall of China

Movable Stationery Volumes 23 and 24, 2015 and 2016 have been digitized and are now available online through Internet Archive – archive.org, or through the Smithsonian Libraries website, which is easier to search because the issues are listed in consecutive order. http://s.si.edu/2yKL0gq.

Did You Know?

Category? I couldn't come up with one. Jennifer Moshier created a cake recreating Sabuda's *Wizard of Oz*. The cake won 1st Prize...of course! "Delicious," is all I can say. http://bit.ly/2ymHElW.

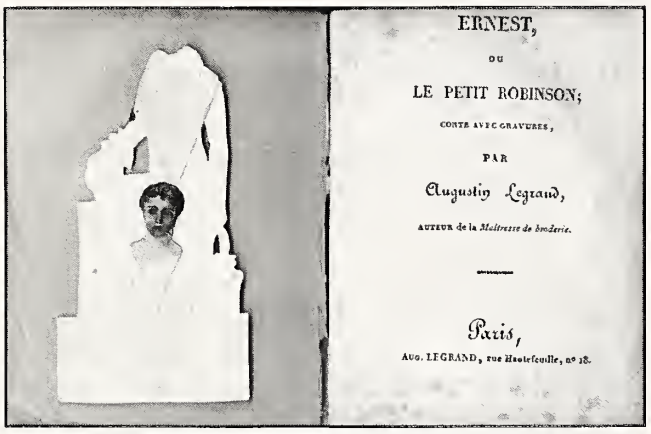
In order for US Senators to get their hands on a book to prop up their arguments in Congress, an underground conveyor belt was constructed from the Library of Congress to the Senate floor. Now that's what I call Movable Books!! Alas, the tunnel is no longer there. http://bit.ly/2x0qW8d.

continued from page 2

These books were most likely inspired by the very first paper doll, Die Englische Puppe (The English Doll), published in Germany in 1791, but also maybe by portrait games with overlays that had long existed as a distraction for adults. The real novelty was to insert in the book paper dolls with changeable costumes. It was most likely the first time that a book included separate elements, and probably the first time that a book was also a toy. The Fullers published about fifteen similar titles that were very successful and sold thousands of copies (or possibly tens of thousands that are now almost all lost). *Little Fanny* and *Henry* were published right after (1812) in the U.S.A. by Belcher in Boston.[2]

Fables de Florian Mises en Action. Nepveu, 1820.
Slot book. Private collection

Three of Fuller's books were adapted in France as early as 1817 by a publisher named Lonati (the same year he published *Paul ou l'application*, the first movable book for youth created in France). From the start, the publication of movable books was international. The European publishers spied on each other, bought each other's titles, copied work, and as soon as an interesting novelty appeared, it was immediately imitated [3]. Some books were published with their original title and sometimes with a bilingual or trilingual text (generally in English/French or German/French [4]). Two little paper dolls

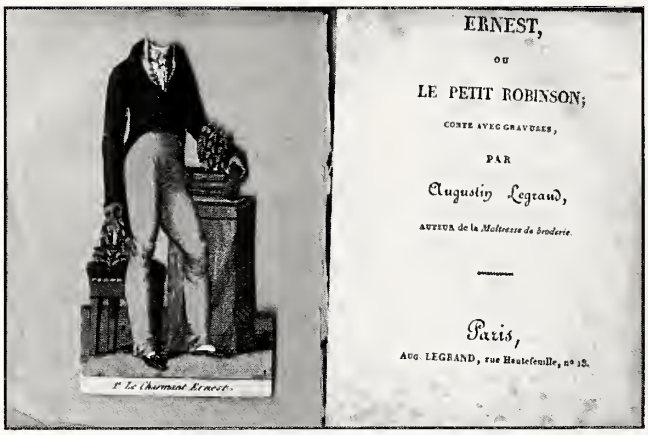


Ernest, ou le Petit Robinson. [1819].
The head can be placed on costumes with the book.
Libraires Associés

books, *Auguste* and *Lucile*, published in France in 1821, were translated into at least five languages, including some unusual languages like Danish or Swedish. Some of these books also had by-products and were adapted in toy form (e.g. the Fanny Gray paper toy, published in the USA, an imitation of Little Fanny).

In 1818 there appeared in France a new form of books. They had small engravings into which could be inserted small cut figures (Lambert et Nepveu, *Jeu des Fables en Action*). Numerous such books were published in France until the end of the 1830s (and a similar title in England, *The Paignon*, was published in 1836). In the 1820s children's books with a movable flap had vast success in England and in the U.S.A. (Grimaldi, *The Toilet*, 1821). In 1839, Charles Letaille designed a series of books with images that can be moved and can stand on a table by means of a foot at the back[5]. Those various books were very successful but got no posterity.

The same thing happened for the first books with pull-tabs: *Les Bergamasques* (Nepveu, 1820), *Le Livre Joujou* (Jean-Pierre Brès, 1831), *Die Beweglichen Bilder*, (Chimani for Müller, 1835). A similar fate marked the first book in relief (Chimani, *Bunte Scenerien*, Müller, 1836). These systems only reappeared, and became popular, with Dean around 1860. Other interesting inventions also disappeared: globes in folding paper (Schulz, *Darstellung der fünf Welttheile* / Legrand, *Globe Artificiel et Mécanique*, 1823); books with flaps and a movable figure *(Le Talisman*, 1832). As well as other creations of the Austrian publisher Müller, the most prolific and inventive publisher of toy books and paper toys, whose products are still very little known.



Ernest, ou le Petit Robinson. [1819].
The movable head completes this illustration.
Libraires Associés

What happened? Why did movable books almost all disappear, probably around 1830 in England, around 1840 in France? [6] It is probably due to an array of factors, among which was the generalization of education. After a period of amusement and creativity, children's books became more "sensible." An event that occurred in France also had an indirect but most likely major impact: in 1822 Daguerre opened his famous Diorama and it was quickly imitated all around Europe and created the toy "Polyorama panoptique"

of which tens of thousands of copies had been spread. In the 1820s-30s new optical toys are born every day; they are the ancestors of cinema. In 1839, Daguerre made an announcement that was to change our civilization: the invention of photography.

The History and Adventures of Little Henry Fuller, 1810. http://bit.ly/2ytmOBB

Most of these inventions and toys were created and spread by the same circles as those of recreational books for children. Daguerreotypes were thus sold exclusively by Giroux and Susse, the main novelty shops in Paris. But these shops were also those that sold and sometimes published movable books. As soon as late 1839, Charles Letaille, who was then the main French publisher of movable books and paper toys, published a paper toy on the theme of daguerreotype. Then he ceased this activity completely and was only to publish religious pictures afterwards. In France, the publication of movable books stopped around 1842 and was only to be reborn, feebly, at the end of the 19th century [7].

One can fancy that in front of the new inventions movable books must have seemed a little simplistic and out-of-date. Movable books were to reappear in England around 1860, at a time when photography had become a mass media, with the invention of the photographic 'carte de visite'. The search for animation, movement and relief occurred simultaneously in the fields of books and pictures but it is evidently the image, the dematerialized and projected image, that won in the end [7].

On the other hand, paper toys and paper dolls developed from the 1830s-40s onwards. For example, the famous doll "Psyché," sold from 1834 to 1878, and had dozens of imitations. But, also, the books and games with re-movable figures published in Nuremberg, Germany (in trilingual version), and the innumerable boxes of paper toys, paper theaters, etc., were very popular in the second half of the 19th century. The mechanics that had been used in the first movable books were then limited to the world of toys.

It seems thus that the world of books and that of toys got separated in the 1830s and that this separation was to be long lasting.

Notes

1. Antique bookseller in Paris, France, Jacques Desse will publish in November a bibliography of the first French movable books for children (1810s-1830s). Pdf, 400 p., fully illustrated, 130 different titles or editions described. (J.desse@orange.fr)

2. Aleph-Bet Books, catalog 116, October 2017, items 91 and 92. http://bit.ly/2z49CUs.

3. For example, the first tangram [A tangram is a dissection puzzle consisting of seven flat shapes, called tans, which are put together to form shapes. The objective of the puzzle is to form a specific shape using all seven pieces, which may not overlap.] books are published in China around 1800 and 1815 and are adapted in England in March 1817 (Wallis, *Fashionable Chinese Puzzle*). Wallis' book is imitated on the continent the same year in France (*Enigmes Chinoises*, Paris, July 1917), in Italy (*Nuovo Giuoco Cinese*), and immediately followed by dozens of adaptations and imitations in Europe and the USA (cf. Jerry Slocum, "Tangram: the World First Puzzle Craze" in *A Lifetime of Puzzles*, 2008).

4. The trilingual books and games (German, English, French), which are met quite often, seem to have been produced in Germany (Nuremberg) later (1860s).

La Pouppée Anglaise. First edition 1791 http://bit.ly/2l6iCSX

5. Theo Gielen. "Books with Re-movable Illustrations." *Movable Stationery*, Volume 10, Number 3, 2002. (Http://bit.ly/2geFqyf)

6. Fuller's last paper doll book creations seemingly date from 1817 (Haining, *Movable Books*); the last reprints or imitations from 1830. See Hannah Field, "A Story, Exemplified in a Series of Figures: Paper Doll Versus Moral Tale in the Nineteenth Century," *Girlhood Studies*, 5-1, 2012. P. 39. (Http://bit.ly/2gxLZZE)

Colette Fu, continued from page 1

The ground was flat and vast, and there were neatly arranged residences.
There was fertile land, beautiful pools, mulberry trees and bamboo, and roads and paths for travel; chickens and dogs could be heard.
Within were people working planting seeds, men and women were clothed in strange ways.
They had yellow hair in long tufts, and seemed joyful and happy.
They saw the fisherman, and were shocked, asking where he had come from;
He told them it all.
They invited him to their homes, brought out wine, killed chickens and made a meal.
Once it was heard in the village that this person was there, everybody came to ask him questions.
They said: "Former generations fled the chaos in the time of Qin, bringing their wives, children and villagers to this impasse; we have never left;"
"And so we have been separated from outsiders."
They asked what era it currently was.
It turned out they hadn't even heard of the Han, let alone the Wei or the Jin.
One by one this person was asked about all he knew, and everyone gasped.
The other people all wanted to have him back to their homes, and all brought out wine and food.
He stayed for several days, then made his goodbyes and left.
The people there said: "There is no use in telling others."
Thereupon he left, got his boat, and got back out onto the way, marking it down at every point.
Upon reaching the county seat, he went to see the governor, and explained this; the governor then sent people to follow his trail, searching for the signs he had left; they were fascinated but could not find the way.
Liu Ziji of Nanyang was a noble scholar who heard of this, and joyously set out for it, but with no result; he died of illness during his search.
After that, there were none who inquired about it.

Interview

I had the good fortune to engage in a nice chat with my friend and fellow paper engineer, Colette, in Philadelphia, at the gallery just a couple days before the opening. Coincidently, it was the day she was wrapping up all the last-minute details to get the exhibit ready.

How did it all start? Was it your idea? Was it the gallery's idea?

"I received a fellowship in town from the Center for Emerging Visual Artists and my proposal was to create a large pop-up installation where people could immerse themselves in it somehow. But when I went and measured the space, I realized that this gallery was too small to make a world's largest pop-up. Before that, I designed a giant one in Shanghai [in 2014], measuring 2.5 by 5 by 1.7 meters high, although someone else manufactured it. I didn't feel so proud of this book because I wasn't as involved in its production. Ann Montanaro emailed me and said, 'You should submit this to the *Guinness Book of World Records*.' So, I looked up the record and I saw that it wasn't larger than the existing record. Jason [Chen] from Shanghai, who commissioned me to do that large book, said 'Well that's ok, we can just make the biggest [one] in China.' It just needed to be a little bit bigger, but he didn't want to change it. He didn't care, or probably didn't even know what Guinness was." Colette says, as she candidly laughs about recounting this tale.

So how much smaller was that?

"That one was 2-and-a-half by 5 meters. The world record, which is held by Pearle Opticiens measures 4 by 6 [meters], and was designed by Kees Moerbeck. So, literally, [we] could have made it a little bit bigger. They have all the facilities there to do that. It was in a shopping mall, so the doors were huge, and labor is inexpensive."

"And then I came to do an event here. My friend, Lori Waselchuk, is the gallery manager here and while at lunch we were talking about how it's too bad the gallery that I was making a show for, the other space, was too small. And I had been thinking about making this giant pop-up book because... Oh! You know what I forgot? I was at an artist residency, MacDowell, in Maine, and there I was playing with their cardboard in a giant barn and I think that probably contributed to me wanting to make a really big one out of cardboard. I told Lori, 'Yeah, I think I want to find, I need something to help me do this, because I can't just start doing this.' And she said, 'Why don't you do it here [at the Philadelphia Photo Arts Center]?' And I didn't even think about that because usually they don't show work like that. They usually show photography in a more traditional format."

Colette Fu outside the Philadelphia Photo Arts Center

Colette takes a break, as she is speaking to me, to pause and gather her thoughts. She is making sure to cohesively string the story together and catch her breath, as she mentions she is a bit tired. I look around the gallery and see the breadth and sheer size of her work and completely understand. She has been working two shows at the same time, while also teaching her paper engineering classes in Maryland, Massachusetts, and Vermont, and making sure to attend gallery artist's talks, and similar speaking engagements. Only a few weeks ago, she gave an artist's talk as she was part of a group show in Buck's County [Pennsyvlania].

She continues: "The show that was originally planned for

this time was postponed, so they were looking for a replaeement. I asked if there was any way I could do it next year, so I could prepare a little. I had another show to prepare for simultaneously. So [Lori] said, 'We're all booked up next year, this the only time we can offer you the space.' She said she could help me, she said they would hire Bradley [Litwin] to help me with the cover and they would give me an intern (although just for a couple weeks). So, it was very eonvenient and low pressure, because it was a "buy what you need and

Unassembled pages

start working." I ordered my own supplies and got reimbursed. I go in there [she points at the digital studio area] and I print work myself. They let me order whatever I needed as long as I stayed within budget. And I stayed within budget. It was amazing."

How long from the time that you started it and to the time that you finished?

"Brad [friend and fellow paper engineer, Brad Litwin] and I started working on the cover on Labor Day [September 4]. I had already made that model before, referring to the pop-up design that the largest pop-up book would be following. I think I started printing before Labor Day."

So you had the pictures and you had the small model to begin with?

"I had the miniature model already and had prepared the files at home. There were a lot of questions because I didn't know if the photos would hold-up, blowing them up 1100%, and I didn't do many tests, because I didn't have time. And I didn't want to make decisions, I was kind of like, 'I'm gonna buy some of these materials and if they don't work, I'm gonna figure out how to make them work, right?' And luckily the material I printed on worked very well. And then adhesives I think were the hardest part (aside from working when public is invited to watch you!) Normally I just use PVA glue, but PVA doesn't like large cardboard. It dries too fast and the cardboard absorbs all the moisture. Vinyl doesn't like fabric or standard adhesives you use for paper. So, I'm using other adhesives that I have to wait to dry overnight, I have to weigh them down, or, you know... The vinyl at least adhered well to the photos and board."

There's something kind of wonderful about her process, I tell her. Me, personally, I'm a perfectionist, I have to plan everything out. To which Colette replies: "This was a good exercise for a perfectionist. Because you can't be perfect!" This is why I say to her, the way she described her method and process of working is quite beautiful. She has to put it together, and she's going to figure it out!

So she points to her smaller paper pop-up model that sits to the right of where we're sitting and says, "That one you can make—almost—perfect. Because if it doesn't work you just cut out another pieee of white paper, but this one" and she points to the large pop-up book that occupies the whole room in front of where we're sitting, "you say 'oh that doesn't work'. That is like 8 foot by 6 foot ultra-chrome-pro ink print that who knows how much that costs in ink usage although the paper is not as expensive. But then, not only is the print printed but it's allowed to just dry, and then I mounted it, double-sided it unto the cardboard, cut it out by hand... and I'm not gonna go through that whole process to fix something, I'm going to figure out another way to fix it. So, I have a little pile of scraps to patch things up. And everyone is so niee here, and that makes it really helpful."

At this point in the interview, Lori, Colette's friend and gallery manager stops by to eheck-in with Colette about a few things. All the last-minute details to clean up and sharpen the look and feel of the show. There are some funny inside jokes such as "put some flowers on it" to make it better, or "stick some duet tape on it," to make things hold, or "take those screws out" for absolutely no reason. We all have a good laugh, and we carry on. Colette introduces me, and I learn Lori is also a photographer and Colette met her when she eurated a show for Colette at the University City Arts League in West Philly.

After this brief pause, and a few laughs, we go back to our talk, and I ask Colette to tell me more about her process, and how she troubleshoots as she goes. She said:

Colette putting the book together

"Well, Sally [fellow paper engineer and MBS member, Sally Blakemore] described how a certain paper engineer—can't recall his name—was amazing because he

could see so many steps ahead. But I can't see that many steps ahead. At least with most of the projects I do, because they're all so different and have new challenges. But every single time I've had to do a freelance job, I always figure it out. And that feeling of when-you-figure-it-out is what is cool! A lot of times it would be 3 o'clock in the afternoon and I'm stuck. You saw me when I was kind of stuck," she says, referring to a couple of weeks back when I visited and we talked through some of

Attaching the title

the difficulties in her process with this giant pop-up. "And then I just went home and I slept on it, and then I kind of wake up and I go, 'oh!' Like yesterday, I was talking with a woodworker and he was talking to me about how I could have made this cover out of wood and make it disassemble. But basically from our conversation, I was like, 'Oh! Magnets!' Those really powerful magnets for things that are really starting to weigh down and tearing [the pop-up] apart, just put some really heavy magnets in there, and those can just be glued in somehow, embedded into the cardboard or into the gatorboard. It scares me, though, because I have pinched my skin with the little ones. Imagine if these giant ones...!" And then... [she makes a crushing sound and brings her hands together as if pinching the space of air between her hands]. We both laugh!

What was your favorite part of this whole project versus your least favorite?

"Favorite was that even thought there were a lot of difficulties, in the end it came out exactly how I thought it would come out. And there's stuff that I didn't [plan for], like I said, those trees." She points at the left hand side of the pop-up being seen from behind. "I was prepared to make little buttress supports because I didn't think that that cardboard would be so erect, but, for whatever reason it stands up! Like with my models... I don't edition well. The models aren't precise, and then every time I make one I fix it. There's something about it that I like. It's like I don't want it to be perfect, or I just don't want to spend extra time, so I see: 'oh! This is a quarter-inch too long,' and then I fix it when I'm building the one, and then you think that I would correct that but then the next one is: 'oh! It's a quarter-inch long,' you know? But then if I had just made [the small pop-up template] out of cardboard I could have learned a lot of lessons but instead I just had my 85% accurate model, and just blew it up. And then I go, 'oh yeah! That thing that was a quarter-inch too long is like 3 feet too long over here [in the giant pop-up].' I'm exaggerating, but..."–and Colette laughs about the hurdles she has had to go through!

So, was that the most complicated thing?

"Well, the most complicated was, mostly worry. I was here during opening hours and then I would go home. And then I'd wait until the next day to come in again. And normally I'd work until done. Normally, you work until 11[p.m.] or whatever and then you go pass out, and then you wake up and you work until 11[p.m.] again and you pass out. But this was like, 10 [a.m.]to 6 [p.m.], 10 to 6. Like, I buy this vinyl. I get a little swatch, so I know the colors and I see that it sticks to the board, but I'm not really sure how well it's gonna stick to board, and then me and my intern are rolling it out. I mean, there are at least nine or ten vertical strips to create the cover. And I'm looking at it going like, 'If it's not lined up, if it starts to go off like that [she demarks a skewed line with her hand] how noticeable would that be, you know?' So me and her, you know, we're being super anal [retentive], and then in the end, it was like... well, you can't even see the seams or the cover. You'll see it for a few seconds on Saturday. And I was exhausted after making the cover," she says, since most of the time the pop-up book will be opened to the public, with the cover being on the ground.

Opening the book

"But printing, I was worried about resolution, I was worried about running out of paper. I didn't want to buy too much and then waste it. I didn't want to buy too much cardboard and then waste it. I do have extra, but cardboard is actually super cheap. I was worried about printing mistakes, you know? Like, I did all the printing in three days. And normally I want to print, try, print, try, but instead I just printed everything and just took a chance. And it worked!" she exclaims as she laughs at this incredible feat!

If you had to do it again, another giant pop-up, would you do anything different?

"I would make the cover lighter. It's too heavy. I would make it so I could disassemble the cover, so it can fit through

a normal-sized door. Actually... that's probably it. I might strengthen... well..." – she pauses and thinks for a second, "...we'll see. We'll see how it holds up. But if it holds up, like this" – she says as she points at a large piece of the finished product that's staying put. "I would make a more precise model, for sure!" – And she laughs happily again.

"I couldn't follow grain because cardboard only comes in certain sizes," she continues, "and I didn't want to spend all this time pasting pieces of cardboard together. So, I just made whatever I could from the size of the cardboard. I guess I like those restrictions. I was restricted to printing 64 inches wide, I was restricted to the cardboard being 60-some inches. Like, what do you use for the spine? So, I just went to the fabric store and was trying to find something that was durable but black and didn't have any sheen on it. Book cloth is too expensive. Because I was trying to keep within this budget. So, I ended up using canvas. And I didn't know that canvas came in so many colors. And then my intern glued it down. It took her two days to do that spine! It's perfect!"

"The next one I make will be more complex. I'd go higher! I'd definitely go higher." Colette says she would challenge herself more on the next one, and "I'd ask for more help." "I particularly chose this model [the small pop-up design] because I knew that it would be easier to do, because it's all... what do you call that? I call them dovetails" – she says referring to the slots and inserts, or slots and tabs mechanisms for the pop-up design. "It's all slots and tabs, except for the base, it glues down."

What is the concept behind the pop-up?

"So the other books I've been doing have been about the different ethnic groups from China. This projeet started with a Fulbright in 2008. During that trip, I went with my Taiwanese librarian friend to a village where Zhuang people lived. And the villagers were saying that they were the village that inspired this poet to write this story and it was called Peach Blossom Spring. That is what 'Tao Hua Yuan Ji' means. Peach Blossom Spring is a metaphor for Utopia now in Chinese language."

"The pop-up book is inspired by Tao Yuanming, a Jin Dynasty poet, who wrote the story about a fisherman that found this place when he was going through this cave. He came upon an isolated peach blossom valley where a village of people lived in an ideal, harmonic life with nature and each other. Although the villagers hosted him and they told him 'don't tell anybody where we are', he went back, and vainly marked his path and told government officials. And the government officials went to look for it and they couldn't find it. To the Chinese, it's like a metaphor for: you can't find Utopia. It exists, but you can't find it when you try to trace it back."

As we walk around the pop-up she points out the cave and the eut-outs of the people she has placed within the cave were all photos she took when she was visiting this beautiful place. She recalls: "You ride a canoe through a cave—they had only just gotten electricity a few years before so this was the first time tourists were coming—the cave opens with water wheels and people bathing and washing clothes in the river, and there's a village surrounded by peach trees. Families were starting to change rooms in their homes so they could function as hotels. These photos [in the show/book] are from that visit, which I took with my 35mm camera. I couldn't reproduce the immensity of the real cave, so I created my own form of it with photos from the original."

Colette further shares with me that this "imaginary unattainable Utopia" is "where the peach blossom symbolizes luek, love, and longevity, and to some – immortality."

Book page

How long did the covers themselves take to create?

"The cover took about 10 days."

And the pop-up part?

"I would say the pop-up part took a little over two weeks. But the wall pull tabs and the model took an additional week or two."

Colette tells me she's been talking to people to see if they want to give an afterlife to her pop-up after the exhibit is over. However, due to the sheer size, it might be somewhat complicated for an institution to display it in such short notice as storage is also an issue.

And so I ask her, do you want to keep it?

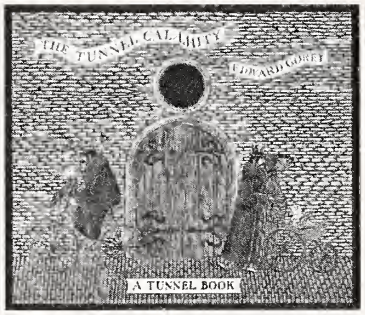
"I am happy with just having photos/videos of it" – she answers. "But it will fit diagonally into a 26 foot truck."

Colette then remembers that our mutual friend and fellow paper engineer, Sally Blakemore, is now already asking her: "When are you gonna beat your own record?" To which Colette responds, without skipping a beat, "I say, let's do it together!"

Thanks for taking the time and talking with me Colette! I look forward to following and sharing all of your future projects with The Movable Book Society members.

If you happen to be in or close to Philadelphia, please make sure to visit the Philadelphia Photo Arts Center gallery to see Colette's record-breaking pop-up. It will be on display until November 25, 2017. Colette will be opening the giant pop-up every Saturday at 10:30 a.m. until the exhibition closes.

Notable Reprint



Edward Gorey's *The Tunnel Calamity*, originally published in 1984 by G.P. Putnam's Sons, has been reissued by Pomegranate ($24.95. 9780764970115). It is available in a slip-case. The eight-page tunnel book (or peepshow) was one of four titles issued as part of the publisher's Magic Windows: A Series of Extraordinary Scenes in Three Dimensions. .

La Fête du Livre Animé 2017

There will be about fifty events all around France (and some in Belgium) with exhibits, talks, signings, and workshops. About 200 bookstores will participate. More information can be found here: http://bit.ly/2iwPZ0m

Another Kellogg's Movable

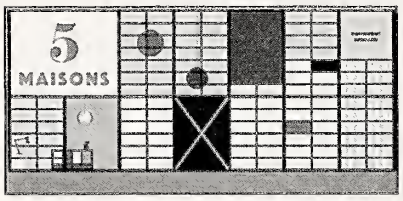
"Wise eating makes healthy, active bodies," reads the back of Kellogg's Wheel of Knowledge: Interesting Facts About the United States. The volvelle has a copyright date of 1931 and it was awarded to A. Knapp, 245 Fifth Ave., New York. Also on the back is "How to Get These Charts. Mail us 2 package tops of any Kellogg Cereal, together with your name and address, and we will send you a chart like this."

Kellogg's
Wheel of Knowledge

The 6 by 6-inch cardboard square holds a yellow wheel with the names of each of the 48 states and the District of Columbia printed around the circle edge. As the wheel is turned, nine openings in the wheel identify the state capital, population of capital, important city other than the capital, rank in population and rank in size, principal river, square miles in state, year entered union, population of state, and Kellogg's cereal. The cereals displayed with each of the states are, variously, All-bran, Corn Flakes, Whole Wheat Biscuit, Pep Bran Flakes, and Rice Krispies.

New Publications

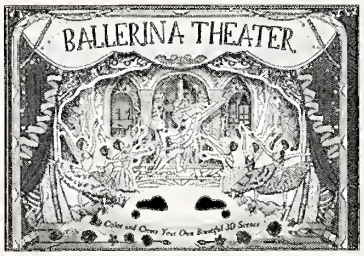
The following titles have been identified from Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.



5 Maisons. [5 Houses] Les Grandes Personnes. EUR 24,50. 9782361934736.

An Arctic Friend. Little Bee Press. $18.99. 9781499803358.

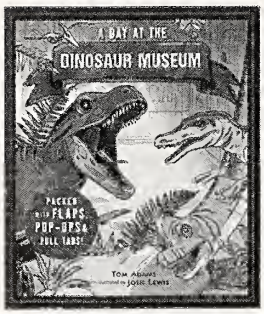
2018 Marvel Avengers Pop-up Calendar. Daydream. $16.99. 9781682097236.



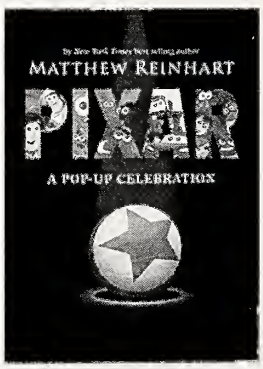
Ballerina Theater: 3D Colorscape: Color and Create Your Own Beautiful 3D Scenes. 3D Colorscapes. Barron's. $10.99. 9781783121953.

Also: *Magical Forest.* 9780764168833.

Beauty and the Beast: A Magical 3D Fairy Tale. Templar. £14.99. 9781783704576.

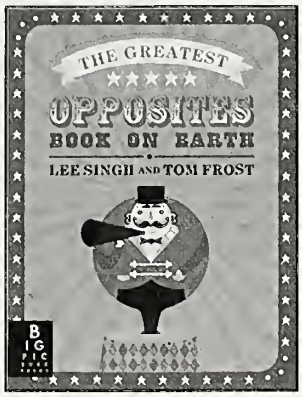


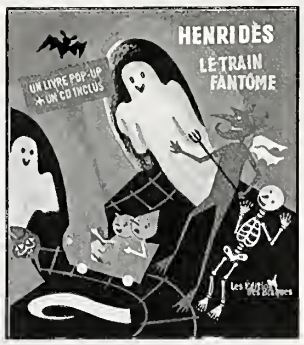
A Day at the Dinosaur Museum. Templar. $18.99. 978076369 6870.



Disney Pixar: A Pop-up Celebration. By Matthew Reinhart. Disney Editions. $65.00. 9781484799413. Signed, limited edition: $250.00. 9781368000062.

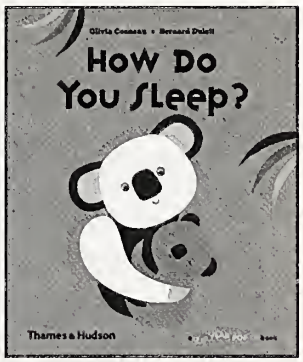
The Greatest Opposites Book on Earth. Big Picture Press. $18.99. 9780763695545.

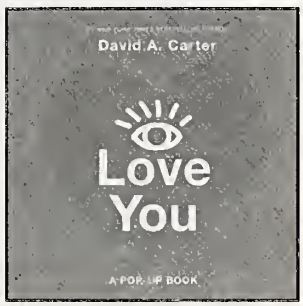




Henridés: Le Train Fantme. [Henridés: The Fantasy Train] Des Braques. EUR 21,90. 9782918911760.

How Do You Sleep? Flip Flap Pop-Up. January. Thames & Hudson $14.95. 9780500651445.
Also: *What Are You Wearing Today?* 9780500651438.



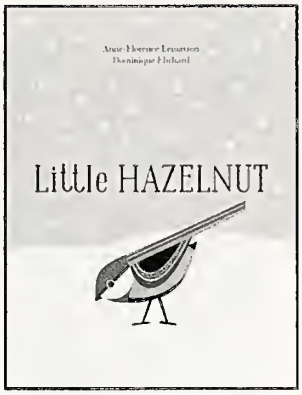


I Love You: A Pop-up Book. By David Carter. December. Abrams Books for Young Readers. $14.95. 9781419727344.

La Chasse au Dragon: Avec 1 Pop-up + 1 Plateau de Jeu. [Dragon Hunting: With 1 Pop-up + 1 Game Board] Flammarion. EUR 18,00. 9782081388383.

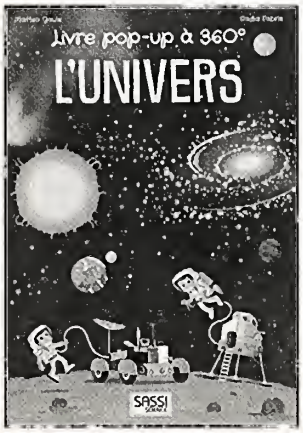
La Grande Évasion: Cherche et Trouve en Pop-up. [The Great Escape: Search and Find in Pop-up] Editions Milan. EUR 19,90. 9782745986504.

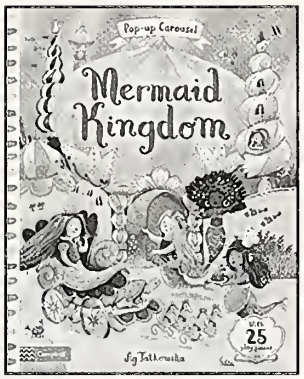
La Nature: Pop-up Dessus-dessous. [Nature: Pop-up Top-down] Sassi. EUR 14,90. 9788868606459.
Also: *La Ville.* 9788868606428. *La Mer.* 9788868605209.



Little Hazelnut. Old Barn Books. £10.99. 9781910646311.

L'univers: Livre Pop-up à 360°. [The Universe: 360° Pop-up Book] Sassi. EUR 14,90. 9788868605193.
Also: *Il Mare.* 9788868605186. *Animali del Mondo.* 9788868603113.

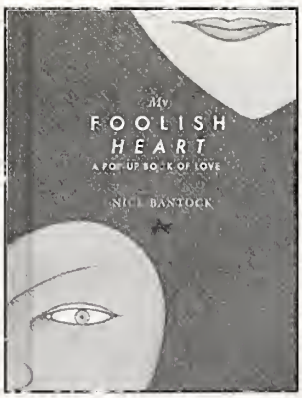


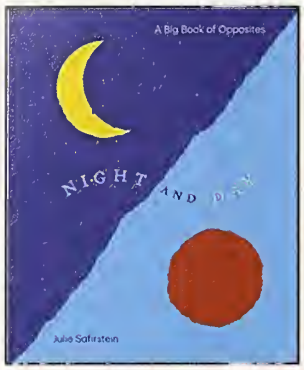


Love You Forever: Pop-up Edition. Firefly. $24.95. 9781770859654.

Mermaid Kingdom: Pop-up Carousel. Campbell Books. £14.99. 9781509844357.

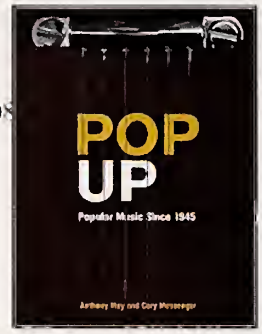
My Foolish Heart: A Pop-up Book of Love. By Nick Bantock. Chronicle. $12.95. 9781452163024.





Night and Day: A Big Book of Opposites. Princeton Architectural Press. 978161689650[illegible]

The Nutcracker: A Papercut Pop-up. Thames & Hudson. $19.95. 9780500651247.



Pop Up: Popular Music Since 1945. January. Intellect Ltd. $40.00. 9781841502328.

Space: An Interactive Guidebook With Pop-Ups, Pull-Tabs, Flaps, and More! Little Simon. £14.65. 9781416964872.

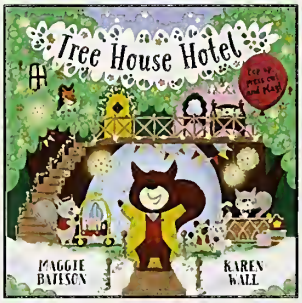
Sweet Baby James. By James Taylor. Blue Rider Press. $30.00. 9780735218130.

Time Atlas: An Interactive Timeline of History. ["Filled with flaps and novelty items."] 360 Degrees. £15.99. 9781848575929.

One Moonlit Night: A Pop-up Tale of Adventure. Templar Publishing. £14.99. 9781783705818.

Paddington's London: The Movie Pop-up Book. HarperCollins Children's Book. $29.95. 9780008254520.

Pizza! An Interactive Recipe Book. [tab-operated mechanicals] $14.95. Phaidon. 9780714874098.
Also: *Pancakes.* 9780714872834. *Tacos.* 9780714875057.



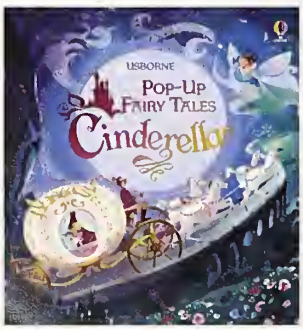
Tree House Hotel. By Maggie Bateson. Simon & Schuster Children's UK. £14.99. 9781471163715.

The Twelve Days of Christmas. Panorama Pops. Candlewick. $8.99. 9780763694852.

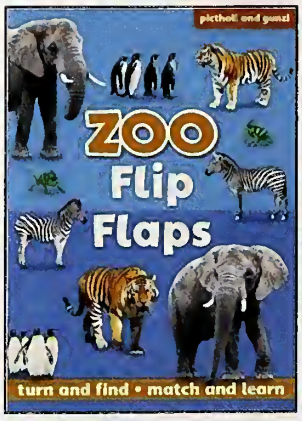
Please and Thank You. Pull and Play Books. Twirl. $12.99. 9782745990761.
Also: *Time for Bed.* 9782745981776.

What's Above? Red Shed. £12.99. 9781405284585.

Pop-up Christmas. Usborne Publishing. £9.99. 9781474927956.



Pop-up Cinderella. Pop Up Fairy Tales. Usborne Publishing. £9.99. 9781474939553.



Zoo Flip Flaps. [Mix-and-Match]. Picthall & Gunzi. £5.99. 9781909763746.

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